



Season X
23.II.2018 - 17.02.2019

Land/Scapes

Group exhibition with Carine Boxy,
Kaspar Hamacher, François Moret,
Bela Silva and Piet Stockmans

22.II.2018, 6-10 pm
Vernissage

SPAZIO
NOBILE

Landscape with the Fall of Icarus



Pieter Bruegel the Elder, oil on canvas, 1560s
Royal Museums of Fine Arts of Belgium, Brussels

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field
the whole pageantry

of the year was
awake tingling
near

the edge of the sea
concerned
with itself

sweating in the sun
that melted
the wings' wax

unsignificantly
off the coast
there was

a splash quite unnoticed
this was
Icarus drowning

William Carlos Williams (1883-1963)

Bela Silva

photo by Sébastien Erras



Bela Silva is born in Lisbon, Portugal, and studied at both the Porto and the Lisbon Fine Arts Schools in Portugal; ArCo, Lisbon; Norwich Fine Arts in the UK; School of The Art Institute of Chicago in the United States. She currently lives between Lisbon and Brussels, Belgium.

Among her shows: Chicago's Ann Nathan Gallery and Rhona Hoffman Gallery; Lisbon's Museu do Azulejo (Tile Museum), Museu Anastácio Gonçalves in Lisbon, Palácio da Ajuda, and Fundação Ricardo Espírito Santo; and also shows in China and in Japan. She has participated in group shows of tile art in Brazil, Spain, France; ran ceramics workshops in Japan and Morocco; and been awarded residencies at Kohler, Wisconsin, USA, and at Fábrica Bordalo Pinheiro, Caldas da Rainha, Portugal.

She has created several public art pieces, namely tile panels for the Alvalade subway station in Lisbon; panels for the Sakai Cultural Center's gardens in Japan; and panels for the João de Deus School in the Azores Islands. She created 12 large pieces in 2017 for the gardens of the museum of Ancient Art as well as exhibited her work that same year at the museum of Orient in Lisbon, mixed with the collections.

Bela Silva Book is available at the gallery with an essay by Anne Bony, ed. Galerie du Passage, 2018.

Spazio Nobile represents Bela Silva since 2017.

Nilo

2018
glazed stoneware with clay slips
circa ø 60 x 90 cm

Photos by Margaux Nieto, Courtesy of Spazio Nobile



Metropolis

2018

glazed stoneware with clay slips
circa ø 35 x 70 cm

Photos by Margaux Nieto, Courtesy of Spazio Nobile



"I like taking a vase, deriving from the commonplace models of everyday life, and try and expand it. Today, I make vases bigger than myself."

Bela Silva



Chicago

2018

glazed stoneware with cast slips
circa Ø 40 x 38 cm

Photos by Margaux Nieto, Courtesy of Spazio Nobile



"Bela Silva declines throwing on the wheel. She deliberately commits to sculpture, clay modeling becoming her technique. Her entirely baroque style shun the real and make her invest passionately and tirelessly in the imaginary and in art."

Anne Bony, in: *Bela Silva, a "baroque artist" at home*, ed. Galerie du Passage, 2018



Iceland In My Dreams

2018

glazed stoneware with cast slips
circa ø 40 x 48 cm

Photos by Margaux Nieto, Courtesy of Spazio Nobile



“Glazing is considered by Bela Silva as an additional means of expression: a diffuse and beaming aura, a clash of the coloured tensions. The mysterious alchemy takes place inside the kiln, out of sight.”

Anne Bony, in: *Bela Silva, a “baroque artist” at home*, ed. Galerie du Passage, 2018



Carine Boxy



Carine Boxy is a Belgian textile artist and designer based in Deurle, Sint Martens Latem and founder of sheepsrugskins since 2009. She lives in the house - with Stefan (Boxy's) and her children - that was belonging to the luminist painter Jenny Montigny. Each of her creations in naturally dyed sheepskin is unique and versatile (rug, cover, tapestry, ...) and can be also seen as site specific to a residential or a hospitality project such as the restaurants by Sergio Herman. Her storytelling compositions are conceived as a patchwork quilt or carpet, a wall or floor arrangement, an object, a piece of furniture, with an extraordinary sense of tactility and wellbeing. The sheepskins bring - assembled together - the atmosphere of a wild life into the home. They reveal each one of a kind the true texture, appeal to the senses, thanks to their ultra soft material and a true combination of the hand and the heart. Carine has this attitude of the craftsman that creates from the sheepskin a human kind experience which brings the warmth in interiors.

Her work is currently exhibited at Designmuseum in Ghent, as part of *A Wild Thing*, curated by Hilde Bouchez & Marij De Brabandere. She published a decade ago her book *Wildest Silence Silent Wildness*, 2007.

Crabe, 130 x 110 cm, pink anemone and light beige
 Pomme Rose, 190 x 120 cm, beige & pink
 Wilde Wind, 320 x 350 cm, off-white
 Soft Wind, 150 x 250 cm, off-white

2018
 naturally dyed sheepskin quilts
 and interior objects



Rhum (le Roi), 280 x 180 cm, dark brown
 Powder (la Reine), 250 x 160 cm, pink
 Rouille, 150 x 110 cm, rust
 Smile, 150 x 250 cm, white

2018
 naturally dyed sheepskin quilts
 and interior objects



Powder (Reine) & Rhum (Roi)



"As part of the Gevaert family, I am living in the wooded region of the Leie between Deinze and Ghent. The village Latem was known as a favourite place for painters in the first half of the 20th century. Close to my house, you can find the Gevaert-Minne Museum with its authentic 'Schaapsstal' (sheep shed), previously home of painter, poet, composer and writer Edgar Gevaert. You can admire masterpieces of the early explorers (Xavier De Cock), the first Group of Latem (Valerius De Saedeleer, George Minne, Albijn Van den Abele, Gustave van de Woestyne), Albert Servaes being an in-between generation artist and the second Group of Latem (Leon and Gust De Smet, Constant Permeke, Maurice Sijts, Frits Van den Berghe)."



"The carpets of Carine Boxy are natural landscapes which bring the atmosphere of the wild outdoor into the home. We chose her work because it reflects the attitude of the craftsman through an alchemistic play of the elements and the soul of the maker."

Hilde Bouchez & Marij De Brabandere, *A Wild Thing*, Designmuseum Gent, 2017



Carine Boxy



François Moret

François Moret is a self-taught photographer born in France in 1967. He lived in Brussels, Barcelona, Buenos Aires, Los Angeles and finally moved to Paris in 2017.

François rediscovered photography when he moved to Los Angeles in 2009 and became fascinated by the urban poetry of the city and how the particular light can wrap it in such a dreamy atmosphere. He considered *“nothing is comparable to the smoggy and golden luminosity falling on cars, palms and warehouses along the Highway 101. In L.A., humans are almost always on the background”*.

Beside cities, François extended his focus on natural and manmade sceneries (preferentially shot at dusk and dawn) such as road, trains, beaches or any public places revealing humans being *“alone together”*.

Havenhurst Drive

2009-2018

photographs, 3 + 2 AP

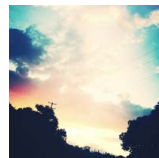
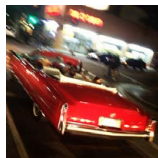
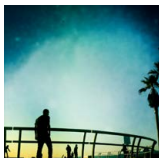
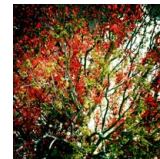
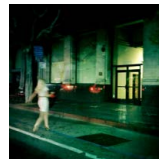
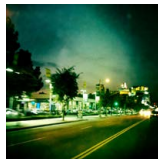
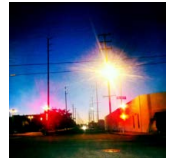
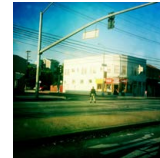
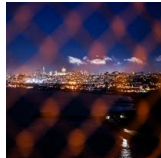
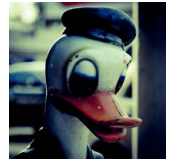
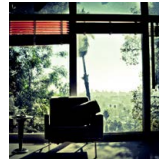
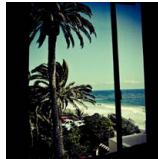
full set of 24 photographs, 2+1 AP

inkjet on Hahnemühle Ultrasmooth

framed, signed and dated

24 photographs

50 x 50 cm



Between Arizona and California

2016

photograph

3 + 2 AP, 200 x 112,5 cm

inkjet on Hahnemühle Baryta

framed, signed and dated



Between Porto and Lisboa

2014

photograph

3 + 2 AP, 169 x 95,06 cm

inkjet on Hahnemühle Baryta

framed, signed and dated



Between Deauville and La Rochelle

2011

photograph

3 + 2 AP, 120 x 67,5 cm

inkjet on Hahnemühle Baryta

framed, signed and dated



Between Paris and Brussels

2013

photograph

3 + 2 AP, 120 x 67,5 cm

inkjet on Hahnemühle Baryta

framed, signed and dated



Kaspar Hamacher



Kaspar Hamacher (1981, Eupen, BE) is graduated from the Academie Beeldende Kunsten of Maastricht, Netherlands. Taking nature as his basis, he is focused resolutely on physical rather than conceptual design.

“Die Werkstatt could be anywhere where I feel comfortable: inside or outside, in the forest or at the workshop. It’s in me. You go to the place where it is easiest to find yourself. Now I feel comfortable and Die Werkstatt is also a resting place where I can take time, often alone, and therefore I feel like I am Die Werkstatt. In my work, I start with a concept and then I apply it directly in the material. I make no drawings or models and I start from scratch. I have an idea of a functional or conceptual object that I then try to communicate. Wood is a medium. It’s a composition that allows me to express my feelings. My roots are: origin, childhood, images and dreams, always together with what I feel. I shape the wood until nothing. Less is more to avoid feeling burned out.”

All pieces by Kaspar Hamacher are unique or bespoke and stamped by the designer.

Kaspar Hamacher is represented by Spazio Nobile since 2016.

Chiseled Low Table

2017
solid beech
200 x 65 x 65 cm

photo by Jules Lobgeois





“When a tree defines a function. Designer Kaspar Hamacher’s roots are firmly settled in the green and wooded East Cantons of the German speaking territory of Belgium, an often-forgotten part of the country, but a place that Hamacher defends with some fervour... He first found public recognitions with his burnt-out totems and objects. The burnt-out process left traces of destruction and forces the wood into a particular shape. His work and his conversation come from the heart.”

Dieter Van Den Storm, in : *Akt Magazine*, issue 1, 10.2018

“My father was a forest ranger and I grew up in and around the woods”

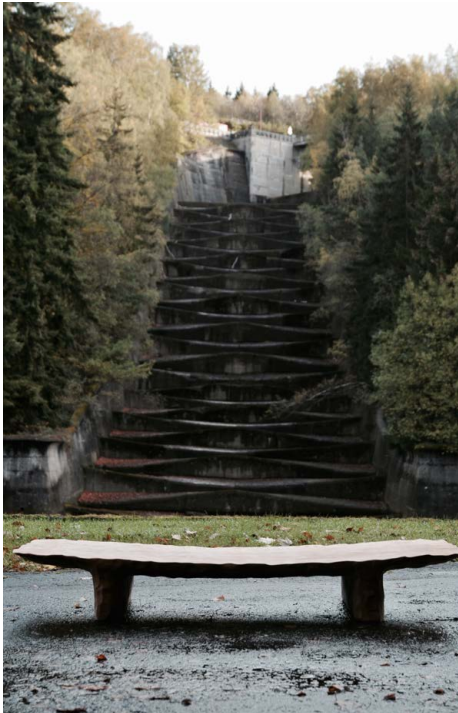
Kaspar Hamacher



Chiseled Low Bench

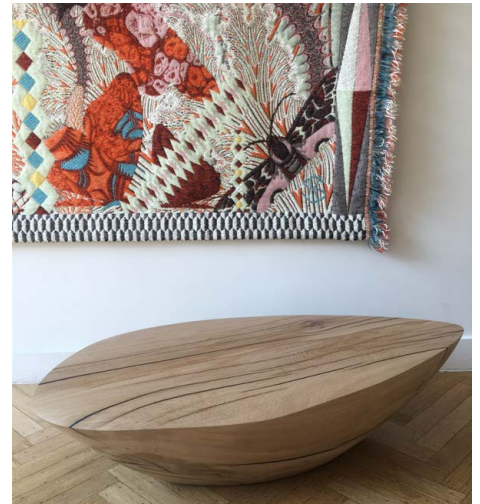
2018
chiseled fire sculpted solid oak
250 x 30 x 36 cm

photo by Jules Lobgeois



Der Ausgebrannt Stein

2018
solid oak
105 x 70 x 35 cm



Piet Stockmans

photo by Studio Stockmans



Born in Leopoldsburg (Belgium) in 1940, Piet Stockmans this year celebrates the 30th anniversary of his studio. Living on the site of Genk's C-Mine, his career fluctuates between art, the applied arts and industrial design. For nearly 30 years, he taught product design at KHLim in Genk and the Design Academy Eindhoven, and collaborated with industry – notably 25 years with Royal Mosa. New ideas and experiments continue to nourish his work as an artist-ceramicist, ranging from unique or multiple pieces of applied art, to integrations of his porcelain works, to architecture. Cultural ambassador for Flanders in 1995, winner of the Henry Van de Velde Career Award (Flanders Design) in 1998, his works have been included in major exhibitions (solo or group) and have been the subject of memorable installations. Stockmans has seen his creations take their place in the largest Belgian and international collections: PMMK Oostende, Designmuseum Gent, Stedelijk Museum Amsterdam, MAD New York, Met New York, Mint Museum of Craft and Design, Musée national / Cité de la Céramique de Sèvres, V&A London, etc. He has also led many workshops and conferences in major art and design schools, and has participated in important biennials of ceramics.

Spazio Nobile organized *Season VI-Blauw: Ceci n'est pas une couleur* with Stockmans in dialogue with Frederik Vercruyssen late 2017 and recently exhibited Stockmans in a solo show - *Into the Stockmans Blue* - at Collect, Saatchi Gallery, London, Feb 2018.

wilde strippen anthracite

2017

handmade porcelain

250 x 120 cm

unique wall installation for Spazio Nobile



September - November 2018

«*Between Art & Design.*
The Belgian Scene»

at Kanal - Centre Pompidou, Piet Stockmans,
wilde strippen XL, Stockmansblauw porcelain wall
installation, 2018



nageboorte

2018

Liquid Clay installation within the exhibition
Krachten 3, Thor Central Genk

photo René Duchateau



*“Remember that you are dust and to
porcelain you shall return.”* Piet Stockmans

A similar Liquid Clay installation, *I don't like you anymore*,
has been commissioned by and installed at Belfius Art
Collection, as part of their exhibition *Magma Clouds*
Asbes, on view until June 2019.

Belfius Tower, place Rogier, 11 - 32nd floor,
1210 Brussels. Sat & Sun 10 am - 5:30 pm,
www.belfius.com/art (La Galerie)

gevallen vazen

as shown in the exhibition *Krachten 3*, with
Piet Stockmans, Hugo Duchateau &
Ado Hamelryck at Begijnhofkerk in Sint-Truiden

photo René Duchateau

"Becoming, coming into existence, is not a flourishing nor a coming to fruition of what was already present in the nucleus. It is a contingent adventure, at the end of which a 'being' becomes apparent. In Piet Stockmans' paraphrase, 'dust' represents 'being' (nature) and 'porcelain' stands for 'becoming' (culture). A beautifully formulated mission in life, for an artist."

Willem Elias, cultural philosopher, in: *Krachten 3*, 2018



Info

Season X, *Land/Scapes*

23.11.2018 - 17.02.2019

Group exhibition with Carine Boxy, Kaspar Hamacher,
François Moret, Bela Silva and Piet Stockmans

Vernissage

22.11.2018, 6-10 pm

Sunday Brunches

25.11.2018 - 16.12.2018 - 20.01.2019, 12-4 pm

Finissage

17.2.2019, 12-6 pm

Piet Stockmans Book Signing

No China, 13.12.2018, 7-9 pm with appetizers

Piet Stockmans, *No China*

Art book, 288 pages, hardcover, 200 x 260 mm,

Ed. Borgerhoff & Lamberigts

Book with unique and signed porcelain box



Save the date

IIDE, The International Interior Design

Exhibition, curated by Fleur Rossdale

Spazio Nobile will show the *Flora Table* by Marcin Rusak
with Gert Voorjans (BE) & some collectors pieces with
J.Phine (NL), iide.be

Hôtel de la Poste, Tour & Taxis, rue Picard, 5, Brussels
17-25.11.2018

Marcin Rusak, *Flora Table 190*, flower infused resin and blackened steel,
76 x 190 x 190 cm, Unique piece, 2018



Spazio Nobile
by Pro Materia Gallery
Contemporary Applied Arts,
Design & Photography

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Me - sa / wo - za / Wed - Sat,
11.00-18.00
& sur rendez-vous /
op afspraak / by appointment

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By opening Spazio Nobile in April 2016, in the dynamic and cosmopolitan Ixelles neighbourhood of Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating a dialogue between contemporary applied arts, design and photography. Commissioning installations that are both experimental and artistic, with a particular sensibility to everything connected to nature and minerality, the gallery organises four to five exhibits each year, dedicated to both rising and established talents. Without creating borders between the disciplines, the visual arts interact with the fine arts. www.spazionobile.com

@spazionobilegallery #spazionobilegallery
#landscapes

SPAZIO — NOBILE

CONTEMPORARY APPLIED ARTS, DESIGN, PHOTOGRAPHY